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Young collection there is a lump of coral which would have served this purpose. Unfortunately the origin of the specimen is uncertain. 324 412

One piece of basalt (Bishop Mus. B3553) has parallel grooves on both sides. Judging from the V-shaped cross sections of the grooves this stone must have been used for grinding the cutting edges of sharp instruments, probably knives or small adzes.

Comparisons with Other Polynesian Cutting Implements

The tanged knives of Easter Island resemble slightly a Moriori flint knife (206, pl. 26, *d*), though the Moriori specimen is cruder. An obsidian knife which is quite similar to the Easter Island spear heads and stone knives with a long cutting edge and a rudimentary tang have been found in the Chatham Islands (206, pl. 26, *g*, *e*). Bennett (19, pp. 63-64) describes a few stone knives found on Kauai in the Hawaiian islands. They are somewhat like Easter Island knives but are far more crude, and lack the semicircular cutting edge characteristic of Easter Island specimens. The stone knife in Polynesia seems to be a culture trait without significance for comparative purposes. 412 171

SANCTUARIES

The funerary cairns or ahus of various descriptions that extend along the coast in an almost continuous succession were probably the sanctuaries of the Easter Islanders corresponding to the maraes of central Polynesia. These structures, which have been used until recently as burial vaults, are associated in the memory of the natives with religious feasts; it was probable only after the introduction of Christianity that their former sacred function was forgotten. Like the maraes each ahu belonged to a distinct lineage. There is still a dim recollection of the ties uniting certain families to specific ahus. In this respect the analogy with central Polynesia is so striking that there is little doubt that the ahu is the equivalent of the marae. 346 778

The study of the ahus constitutes the most important and complex division of Easter Island archaeology. I have published elsewhere a general survey (153) and Dr. Henri Lavachery is preparing a detailed discussion of the ahus, based on his field work. Here it is sufficient to give a general account of their main features.

Ahus are the most common monuments on the island and give it much of its individuality. Most of them are located near the shore, and except on the barren headland of Poike and the steep cliffs of the southwest point, form an almost unbroken line along the coast. They are most numerous around coves and other particularly habitable spots and are generally associated with house foundations. Many ahus have been destroyed and the names of others forgotten. Yet Routledge (194, p. 166) estimated that there were 260 ahus on

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the island, of which 20 were inland. Lavachery listed only 183 but this is probably far below the actual figure.

Ahus may be classified into four types: 1, image ahus which are the largest and most elaborate; 2, rectangular ahus (*ahu-avanga*); 3, ahus with one or both ends sloping toward the center or outer extremities (*ahu-poepoe*); 4, semi-pyramidal ahus (*ahu-paepae*), simplest of the four types. All ahus are essentially mounds of stones. The differences between the various types are in the number of stones piled up and the degree of care taken in their disposition. The ahus are said to have been decorated with white stones, similar to those used on the tapu signs and the hats of stone images. (See p. 300.)

Image Ahus

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The large image ahus are the masterpieces of Easter Island architecture. The principles of construction are identical with those of smaller ahus, but the workmanship has been perfected, and the primitive heap of stones has taken a definite shape due to the development of retaining walls (fig. 51).

These retaining walls (fig. 52, pl. 4, *A*), made of slabs or of regular blocks carefully fitted, extend on the seaward side of the structure and conceal the coarse central heap of stones and rubble. The central portion of this wall projects outward toward the sea to form a platform or stage on which the statues were erected. This salient corresponds to the body of the ahu and the two lateral walls may be considered the wings. A little below this stage the main body of the construction, made of piled-up stones, slopes inland, extending into a long, slanting surface (*tahua*) which stops at a low row of slabs. The approach to the slope is sometimes paved with big boulders which continue onto the large surface (*tahua*). On some ahus the wings or walls on either side of the central portion are lower than the middle platform. They slant to the ground level, and narrow from the median line toward the ends, thus giving the landward side of the ahu the appearance of a semipyramid. On other ahus (ahu Mahatua, Hanga-o-honu) the wings, though lower than the stages, do not slant to the ground; they are limited by two sloping walls of fitted masonry on both sides of the *tahua*.

In ahu Vinapu the seaward wall is formed of rectangular slabs of lava fitting one against the other, whose surfaces have been perfectly smoothed by grinding with sand and water (pl. 7, *B*). The corners of the central portion are rounded in elegant curves. Usually the seaward wall is made of basalt blocks of fairly regular, square shape. Most of the material is lava which cooled in regular beds. The rectangular blocks are laid in rows of approximately the same depth.

The slab-lined vaults for the dead were sometimes located under the stage but more often under the sloping terrace. Many vaults were probably built while the terrace was being constructed and were left accessible as tombs; others were apparently later additions.

One of the largest ahus on the island is that of Hanga-o-honu near La Pérouse Bay (pl. 4, *A*). The following description is taken from the notes of Lavachery (134, pp. 155-156):

The seaward wall, 84 meters long and 5 meters high, is made of rectangular blocks of stone. The salient is 30 meters long and 4 meters wide and rises above three steps, which, according to Lavachery, are 1 meter wide and 1.5 meters high. The middle step contains the burial vaults. The slope of the wings, on both sides of the salient, forms a

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continuous surface with the back part of the stage. The ahu is delimited on each side by a wall 30 meters long which slopes to the ground. The surface between the two parallel walls is paved with flat stones. On the platform once stood six statues, set on large flat slabs and surmounted by the red stone hats which now lie among the ruins.

The seaward wall of ahu Ohau is made of large rectangular slabs which are finely wrought and perfectly fitted. The salient, which protrudes 3 meters from the wings, is 10 meters long and 2.3 meters high. One wing is 16 meters long and the other 25.5 meters. The greatest width of the ahu measured from the center of the salient down the slope is 7 meters. The wings converge to a point. The landward face of the ahu has the appearance of a solid triangle.

Very close to ahu Ohau is another ahu, 12 meters long and 1.2 meters high in the salient. Three steps of unequal length lead up to the seaward face.

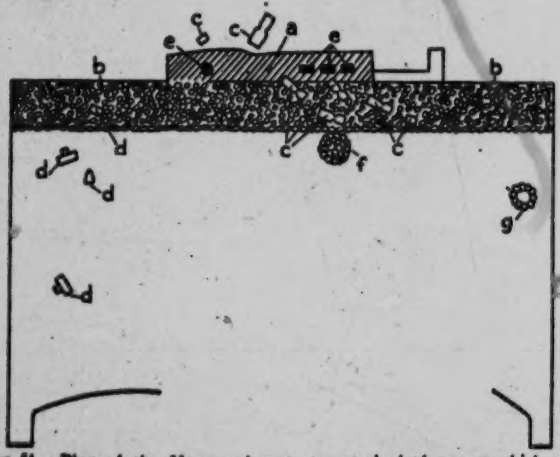

FIGURE 51.—Plan of ahu Hanga-o-honu: *a*, central platform on which statues are erected; *b*, wings of ahu; *c*, statues and fragments of statues; *d*, hats of statues; *e*, platforms for statues; *f*, circle for *poina*; *g*, tapu cairn (from Lavachery, 134, p. 157).

Skottsberg (208, vol. 1, p. 9; quoted in 153, p. 110) gives an accurate description of ahu Te Pito-te-kura near La Pérouse Bay.

Image ahus are mentioned by neither Roggeveen nor Gonzalez although Gonzalez, or some of his lieutenants, must have seen ahu Hanga-o-honu or ahu Mahatua on the way to the heights of Poike, where they set up their three crosses. Ahus are first described by Cook (53, vol. 1, p. 295) and by G. Forster (83, vol. 1, pp. 566-567). Both describe the ahus near Hanga-roa Bay which, being near the village, have suffered most from the destructiveness of both natives and white men. Ahu Hanga-roa, nearest the landing place, has been destroyed by Chilean authorities to make the present pier. From the material forming the structure of this jetty, one may see that the ahu was of good workmanship.

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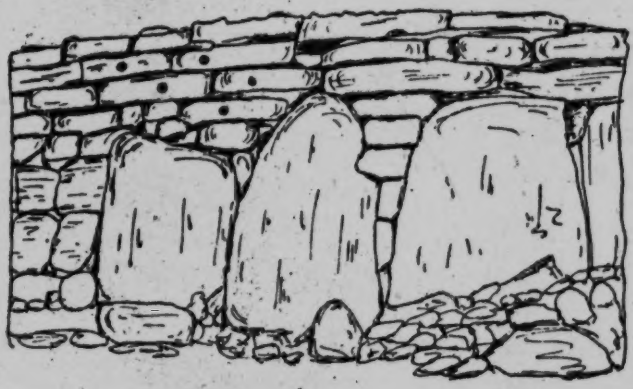
346 Bernizet (130, vol. 2, pp. 257-258), geographical engineer of the La Pérouse expedition, gives the most complete and clear description of an ahu, made when the old culture still functioned. His description is illustrated by a plan, a cross section, and a schematic view of an ahu.

The principal features of the image ahu may be summarized as follows: a platform of loose stones enclosed by a perpendicular wall on the seaward side and a sloping wall on the inland side with a central salient and wings which sometimes slant to the ground. Open spaces in the structure were used as burial vaults.



a

b

FIGURE 52.—Stone masonry: *a*, seaward wall of Ahu-te-peu, formed of large, upright slabs of lava rock, chinked with smaller rocks, and upper horizontal courses made of flat blocks of basalt, among which are some slabs from house foundations; *b*, platform for exposing the dead, Ahu Vai-mata.

The destruction of the large ahus is not due entirely to the vandalism of the Chileans and present natives. The decay was noticed by Cook. Probably

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no care was taken of ahus which belonged to a family that had died out; intertribal wars may have contributed to the destruction of the monuments. 346

Semi-pyramidal Ahus

Ahus of the type that Routledge (194, p. 172) calls semi-pyramidal are numerous throughout the island, and I believe that her estimate of 60 structures is quite below the correct figure. The ahus are very simply constructed, being nothing more than large, semi-pyramidal cairns (pl. 4, *B*).

The form of the structure, although rough, does not differ in principle from that of the large image ahus. The seaward side is more or less perpendicular and the apex of this halved pyramid corresponds to the salient of the image ahus. The two sides are not unlike the wings, and the slope on the landward side presents the same geometrical appearance as on the image ahus. These ahus contain burial vaults. Some ahus are surmounted by fragments of old statues or stones placed like the statues, but most ahus are entirely plain. The largest of the semi-pyramidal ahus are from 30 to 50 meters long and up to 3 meters high. Ahu Atuopuna has a vault 2.5 meters long, 60 cm. wide, and 1 meter deep.

Many of these simple cairns have been erected on the sites of image ahus with material taken from the ruins of the latter. Some of the more elaborate ahus, such as Mahatua and Maitakitemoa, have been rebuilt in the form of simple cairns. However, there is no proof that semi-pyramidal ahus are of a more recent type than the image ahus or that they were all built in recent times. Their form might as well be considered the prototype of the big ahus. Being simpler and more easily made, they might have been maintained by poor families and resorted to when the decadent natives were no longer capable of building more elaborate sanctuaries.

Ahu-poepoe

The name *ahu-poepoe* has been given to a type of ahu structure which resembles a boat in the elongated form and the curved, raised ends which suggest the bow and stern of a ship. Rows of stones along the upper edge probably represent gunwales. As these ahus are few (about 12 in all) we did not destroy them in order to examine their interior construction. Routledge (194, p. 230) has given an excellent plan of the *ahu-poepoe* near Mahatua which she studied in detail:

It is about 60 meters long and 7 meters wide and its two raised ends are from 3 to 5 meters high (pl. 4, *C*). It contains two vaults just beneath the surface. Near one skeleton were glass beads, indicating that ahus of this type were still made after contact with Europeans. Tradition says that a man, expert in the construction of *ahu-poepoe*, was among the people kidnapped by the Peruvians in 1862.

Closely related to the *ahu-poepoe* is a variety of ahu equally elongated but with straight rather than curved ends. The narrow and high end of such an ahu is toward the sea; the upper surface slopes gently from the high end.

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346 These ahus are especially numerous on the north coast, in the region of Hangoteo. One of them, between Hangoteo and Puna-marengo, is surmounted by a low stone pillar. Routledge calls this second class of *ahu-poepoe*, "wedge-shaped" ahus, since their form suggests a giant wedge (pl. 5, *A*). There are six of them on the island.

Rectangular Ahus

Routledge does not include in her classification of ahus a type which, though not common, exists in several places on the north coast. This type is a rectangular heap of stone with burial vaults in the interior (pl. 5, *B*), differing from the "wedge-shaped" variety of the *ahu-poepoe* only in having the upper surfaces flat rather than sloping. Ahu Avanga Vai-porotu, situated on a sea cliff near Vai-tara-kai-ua, is a typical rectangular ahu.

It is made of large boulders and from afar it resembles a *haremoa* (hen house). It is almost rectangular, although the four corners are slightly rounded. It is 6 meters long, 2.8 meters wide, and 1.3 meters high. The center of the heap of stones is hollowed, forming a big vault 3 meters long, 60 cm. wide, and 65 cm. deep. The walls are not perpendicular but are made up of rows of stones which converge toward the top. In the vault were three skeletons. On the seaward side of the ahu, there are stones placed in the ground in crescentic form.

Another structure of the same type, but in poorer condition, is below the hill of Vai-tara-kai-ua. Its vault is larger and deeper, and it is possible to stand inside. Long slabs close the entrance at the top.

Comparisons with Other Polynesian Religious Structures

778 346 171 Easter Island sanctuaries have numerous affinities with religious structures in other parts of Polynesia (Mangareva, the Tuamotus, Society Islands, and Necker Island in the Hawaiian group). This fact is of primary importance for a clear understanding of the origin of Easter Island culture. The Easter Island ahus are essentially stone platforms; the paved slope of some may be regarded as a sort of court, but in general the space in front of the ahu is not defined by any enclosure or pavement.

The stone platforms of Easter Island are always termed ahu, a word which also means "to swell, a protuberance, a heap." In the Tuamotus and Tahiti the word ahu is restricted to the raised stone platform at one end of the marae. In New Zealand *tu-ahu* is a sacred open place with an erect post, stone, or row of stones at one end (20, vol. 1, p. 288). On Nukuhiva and Uapou in the Marquesas, ahu is used for the religious structure which in the other islands of the group is called *me'ae*. In the Hawaiian islands, the word *ku-ahu* designates an altar or a stone platform at a sacred place.

The word *tahua*, which on Easter Island applies to the paving in front of an ahu, is the equivalent of the Marquesan *tohua* which designates the tribal assembly place at which feasts were given and certain classes of cere-

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monies performed. In New Zealand the word *tahua* (courtyard) is a synonym of marae. In the Tuamotus and Society Islands, *tohua* formerly designated the level ground of the marae and is now used for floor. Linton (142, p. 53) thinks that in southeastern Polynesia *tohua* is the ancient term for assembly place. The use of this word on Easter Island supports his hypothesis.

In the Tuamotus, Cook Islands, Austral Islands, Rapa, and Mangareva, the term marae designates a sacred place. In New Zealand it applies to the village green and has nothing to do with the *tu-ahu*. In Samoa, Tonga, Futuna, Uvea, and Pukapuka the word *malae* has the same meaning. Linton (142, p. 50), Emory (78, p. 40), and Burrows (35) have come to the conclusion that the marae, as a religious structure, resulted from the combination of the platform (ahu) with the assembly court which assumed a sacred character. This fusion of the two elements occurred in central or marginal Polynesia after the Easter Islanders separated from the other Polynesian groups. Hence the Easter Island sanctuary remained a platform without a defined court and was called ahu and not marae.

Mangarevan maraes are more similar to Easter Island ahus than to any other stone structures in Polynesia. They have a rectangular platform across one end of an unenclosed court (71). The court face of the platform has one or two steps and the largest maraes, at least, have burial vaults in the platforms. Marquesan mortuary maraes (*me'ae*) are analogous to Easter Island ahus only in general structure, in name, and in the presence of wooden and stone images on the platforms (141, pp. 32-40). Tuamotuan maraes have a platform and rectangular court; upright slabs at the rear of the platform occupy exactly the same positions as the statues on Easter Island ahus (78, p. 22). Although the dead were not buried in the Tuamotuan platforms, the maraes were connected with the cult of deified ancestors. The inland maraes of the Society Islands are very similar to Tuamotuan maraes and hence have affinities with Easter Island ahus (77, pp. 38-40). Maraes of this general type have been found on uninhabited Necker Island, northwest of the Hawaiian group (72, pp. 60-71), and on Sydney Island in the Phoenix group.

The Easter Island ahu is probably a very old type in Polynesia. When the Easter Islanders left central Polynesia the religious platform faced with slabs had been developed, but this structure had not yet become associated with a court (marae). The inland side of the platform which is stepped in Mangareva and the Society Islands became in Easter Island a sloping surface with but one or rarely two steps retained. The striking originality of the Easter Island ahu lies in the two slanting wings which are found nowhere else in Polynesia.

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by the use of other substantives to indicate the nature of a particular tablet (*kohau o te ranga, kohau o te pure*).

As already mentioned (p. 137), the chants associated with the tablets were recited by learned men or bards called *tangata rongorongo*. Reading of the tablets or chanting from them was taught in special huts, comparable to the schools of learning (*whare wananga*) of the Maori. At Te Hare-titaha in Anakena I was shown stone curbs which were supposed to be remains of the most famous school for *rongorongo* men. There were similar houses in other districts. The atmosphere and the methods in these houses of learning were described by some informants on the authority of old men now dead. Unfortunately these traditions are colored by details of the missionary school system:

> The school houses were open sheds with thatched roofs. In the morning the children waited outside the house until they were told by the teacher to enter. To the teacher's salute of *maiva* they answered *kokoea*. Each student knelt before a flat stone (*maea rango*), which served as a writing desk. The assistant instructor (*te pahu*) counted the children to find out whether any were missing. The teacher started the lesson by reciting a prayer from a tablet. Then the children were taught to make string figures, each of which was associated with a chant that they must memorize. There were chants for love, for the dead, for saving people from dying, for addressing noblemen, and for the multiplication of birds and fish.
>
> Banana leaves were used as copy books and on them the pupils practiced the engraving of signs with a sharp bone from the frigate bird (*makohe*). Te Haha said the copy books were sheaths from the banana trunk (194, p. 214).
>
> According to Routledge, Te Haha was taught by King Nga-ara, but Charli Teao, the nephew of Te Haha, told me that his uncle had been trained by Taki, another uncle of Charli. Taki had been taught by Ngangiriva. Te Haha described King Nga-ara as "holding a tablet in one hand and swaying from side to side as he recited. Besides giving instruction, he inspected the candidates prepared by other professors, who were generally their own sons; he looked at their *kohau* and made them read, on which he either passed them, clapping if they did well, or turned them back. Their sponsors were made personally responsible. If the pupils acquitted themselves creditably, presents of *kohau* were made to the teachers; if the youth failed, the tablets of the instructor were taken away" (194, p. 245).

Besides the annual gathering and chanting by *rongorongo* men at Orongo during the feast of the bird-man, these learned bards met once a year at Anakena to chant for the king. People came from all over the island to hear them "read" from the tablets. This public "reading" must be considered as a general contest between *rongorongo* men and a test of the ability of each. Visitors arrived with *huhu* (sticks with feathers) to which turmeric was tied, as a courtesy to the king. The food to be consumed during the feast was supplied by the king, who was aided by people of neighboring districts. Te Haha described to Routledge (194, pp. 245-246) one such gathering, which he attended in his youth:

> Both King Nga-ara and his son, Kaimako . . . sat on seats made of tablets, and each had a tablet in his hand; they wore feather hats, as did all the professors. The

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Between these rocks houses have been built of a pattern somewhat different from the others. These were occupied during the great function by the men who recited the tablets. The rocks themselves are covered with a symbol repeated in every size and in every position. It is a figure with the body of a man and the head of a bird. In one or more instances this figure can be traced as holding an egg in its hand. The symbol has been counted 111 times, and many more have obviously weathered away. There is no local tradition; but the inference taken in conjunction with other proofs amounts almost to a certainty that each of these represents the Bird-man of a year.

To return to the newly triumphant victor. Taking the egg in his hand he and his family danced round the coast till they came to Rano Raraku (the Image Mountain). Here the Bird-Man resided in a certain house for twelve months, during five of which he was in a state of strict tabu. The servant also became tabu and was compelled to eat food with his left hand only, the right having touched the sacred egg. The egg itself was suspended in the house of the Bird-Man till the conclusion of the year, when the new victor on his arrival took it out and buried it in a cranny of the mountain. In close proximity to the house of tabu is a roughly made ahu. Here only Bird-Men were allowed to be buried. These men were never exposed, as their corpses were considered uncanny. The bird ceremonies, now no longer held, were continued after the coming of the white men, and even after the custom of living at Orongo had been given up the first egg was still carried 12 miles across the island to the Image Mountain. While there are other possible theories, it seems to be highly probable that the statues on the mountain were the statues of Bird-Men.

The mystery of Easter Island is a puzzle of many pieces. We have, we trust, laid some additional fragments on the table to-night, and we hope in the future to put down all we hold. But others are still lacking to make the pattern clear. A large number of these must be sought outside the island itself. It is essential to know more on the general subject of Polynesian migrations, for it is improbable that either the type of image or the hieroglyphics had their origin on the island, and their earliest history must be discovered. We need to find elsewhere traces of the egg cult ceremony, or of worship of the same bird. In view of the progress yearly being made by ethnological research the general solution of the problem is probably not far distant, but it is tantalizing to realize how all knowledge of the once living detail and weird ceremonial which must have been connected with these gigantic remains is now gone for ever.

We left Easter Island in August 1915 after a total residence of sixteen and a half months. I do not propose to trouble you with the details of our homeward voyage, but you may care to hear something of our next stopping-place, the British Colony of Pitcairn Island. The inhabitants are, as is well known, the descendants of nine mutineers of H.M.S. *Bounty* who sought refuge here in 1791 with nine Tahitian women.

[see 12: Routledge for detailed description--analyst]

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days, and then died. It was not essential to life to have a soul, but you could not really get on comfortably without it. No knowledge survives of any belief or ideas with regard to a future state. The spirit, it was said, appeared occasionally for five or ten years after a man's death and then vanished. 776 773 [774]

Pan in the shape of tatane is by no means dead. Not only do such beings haunt the crater of Rano Raraku, but tales are told of weird apparitions at dusk which vanish mysteriously into space.

There were no priests, but certain men, known as "koromaké," practised spells which would secure the death of an enemy, and there was also the class known as "ivi-atua," which included both men and women. The most important of these ivi-atua, of whom it was said there might be perhaps ten in the island, held commune with the aku-aku, others were able to prophesy, and could foresee the whereabouts of fish or turtle, while some had the gift of seeing hidden things, and would demand contributions from a secreted store of bananas or potatoes, in a way which was very disconcerting to the owner. 791

There was practically only one religious function of a general nature; it was very popular and had a surprising origin. Attention was attracted on the south coast by a particularly long stoep of rounded pebbles measuring 139 feet, and obviously connected with a thatched house now disappeared. That, our guides said in answer to a question, "is a haré-a-té-atua, where they praised the gods." "What gods?" "The men who came from far away in ships. They saw they had pink cheeks, and they said they were gods." The early voyagers, for the cult went back at least three generations, were therefore taken for deities in the same way as Cook was at Hawaii. The simplest form of this celebration took place on long mounds of earth known as "miro-o-orne," or earth-ships, of which there are several in the island, one of them with a small mound near it to represent a boat. Here the natives used to gather together and act the part of a European crew, one taking the lead and giving orders to the others. A more formal ceremony was held in a large house. This had three doors on each side by which the singers entered, who were up to a hundred in number, and ranged themselves in lines within; in one house, of which a diagram was drawn, a deep hole was dug in the middle, at the 796 [346] [534]

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not easy to walk with safety. At some near date, as geological ages reckon, the island will have a magnificent harbour (figs. 100 and 108). Off this part of the coast are three little islets, outlying portions of the original mountain, which have as yet withstood the unceasing blows of the ocean. Their names are Motu Nui, Motu Iti, and Motu Kao-kao, and on them nest the sea-birds which have for unknown centuries played so important a part in the history of the island. On the mainland, immediately opposite these islets, there is on the top of the cliff a deserted stone village; it is known as Orongo, and in it the Islanders awaited the coming of the birds. It consists of nearly fifty dwellings arranged in two rows, both facing the sea, and partly overlapping; the lower row terminates just before the narrowest part of the crater wall is reached. The final houses are built among an outcrop of rocks; they are betwixt two groups of stones, and have in front of them a small natural pavement. The stones nearest the cliff look as if at any moment they might join their brethren in headlong descent to the shore below (fig. 103). Both the upstanding rocks and pavement are covered with carvings; some of them are partly obliterated by time, and can only be seen in a good light, but the ever-recurrent theme is a figure with the body of a man and the head of a bird; portions of the carvings are covered by the houses, and they therefore antedate them.

The whole position is marvellous, surpassing the wildest scenes depicted in romance. Immediately at hand are these strange relics of a mysterious past; on one side far beneath is the dark crater lake; on the other, a thousand feet below, swells and breaks the Pacific Ocean, it girdles the islets with a white belt of foam, and extends, in blue unbroken sweep, till it meets the ice-fields of the Antarctic. The all-pervading stillness of the island culminates here in a silence which may be felt, broken only by the cry of the sea-birds as they circle round their lonely habitations.

The stone village formed the scene of some of our earliest work during our first residence at the Manager's house; for some weeks, weather permitting, we rode daily up the mountain, an ascent which took about fifty minutes, and spent the day on the top studying the remains, and picking the brains of our native companions. Some of the houses have been destroyed in order

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FIG. 104.

CENTRAL PORTION OF ORONGO VILLAGE.

Left, house which contained image; centre, three houses opening on small quadrangle; right, canoe-shaped house with double entrance.

[facing p. 256]

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to obtain the painted slabs within, but most are in fair, and some in perfect, preservation. The form of construction suitable to the low ground has perhaps been tried here and abandoned, for some of the foundation-stones, pierced with the holes to support the superstructure of stick and grass, are built into the existing dwellings. The present buildings (fig. 104) are well adapted to such a wind-swept spot; they are made of stone laminæ, with walls about 6 feet thick; the inside walls are generally lined with vertical slabs, and horizontal slabs form the roof.

The greater number are built at the back into rising ground, and their sides and top are covered with earth; the natives call them not "haré," or houses, but "ana," or caves. Where space permits it, the form is boat-shaped, but some have been adapted to natural contours.[1] The dwellings vary in shape and size, from 52 feet by 6 feet to 8 feet by 4 feet; the height within varies from 4 feet to over 6 feet, but it is the exception to be able to stand upright. In some cases they open out of one another, and not unfrequently there is a hatch between two through which food could be passed. The doorway, with its six foot of passage, is just large enough to admit a man. (Into each of them, armed with ends of candles, we either crawled on hands and knees, or wriggled like serpents, according to our respective heights.) The slabs lining the wall, which are just opposite the doorway, and thus obtain a little light, are frequently painted; some of them have bird and others native designs, but perhaps the most popular is a European ship, sometimes in full sail, and once with a sailor aloft in a red shirt (fig. 105). Inside the houses we found the flat, sea-worn boulders which are used as pillows and often incised with rough designs; there were also a few obsidian spear heads, or mataa, and once or twice sphagnum from the crater, which was used for caulking boats, and also as a sponge to retain fresh water when at sea. Outside many of the doors are small stone-lined holes, which we cleared out and examined. They measure roughly rather under 2 feet across by some 15 inches in depth. Our guides first told us that they were "ovens," but, as no ash was found, it seems probable that their second thoughts were right, and they were used to contain stores.

[1] An accurate large scale plan of the village was made by Lieutenant D. R. Ritchie, R.N., and every house was measured and described by the Expedition.

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FIG. 105.

I.

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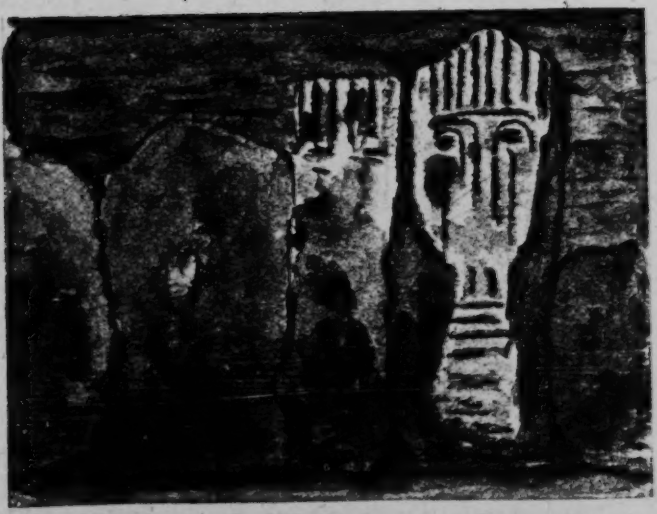

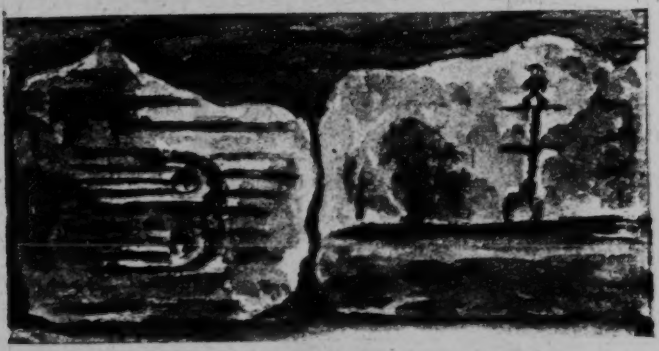

II.

PAINTED SLABS FROM HOUSES AT ORONGO.

I. Two pictorial representations of ao.
II. A face adorned with paint. A European ship.
[Height of slabs, 3 ft. to 3 ft. 6 in.]

[facing p. 257]

15:Routledge E-5 (1914-1915) 1919
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The groups of dwellings have various names, and are associated with the particular clans, who, it is said, built them. One house, which stands near the centre of the village, Taura-renga by name, is particularly interesting as having been the dwelling of the statue Hoa-haka-nanaia, roughly to be translated as "Breaking wave," now resident under the portico of the British Museum (fig. 31). Lying about near by were two large stones, which had originally served as foundations for the thatched type of dwelling, but had apparently been converted into doorposts for the house of the image; on one of them a face had been roughly carved (fig. 107). The statue is not of Raraku stone, and it will be realised how entirely exceptional it is to find a statue under cover and in such a position. The back and face were painted white, with the "tracings" in red. The bottom contracts, and was embedded in the earth, though a stone suspiciously like a pedestal is built into a near wall. The house had to be broken down in order to get the figure out. According to the account of the missionaries, three hundred sailors and two hundred Kanakas were required to convey it down the mountain to H.M.S. *Topaze* in Cook's Bay. The memory of the incident is fast fading, but our friend Viriamo repeated in a quavering treble the song of the sailors as they hauled down their load.[1] The figure is some eight feet high and weighs about four tons.

Day by day, as we worked, we gazed down on the islets. The outermost, which, as its name Motu Nui signifies, is also the largest, is more particularly connected with the bird story, which we were gradually beginning to grasp, and at last the call to visit it could no longer be resisted (fig. 109). It was not an easy matter, for *Mana* was away; the boats of the natives left a good deal to be desired in the way of seaworthiness, and it was only possible to make the attempt on a fine day. Finally, on arrival at the island, it required not a little agility to jump on to a ledge of rocks at the second the boat rose on the crest of the waves, before it again sank on a boiling and surging sea till the heads of the crew were many feet below the landing-place. We

[1] Recollection is naturally clearer of the removal of the statue now at Washington, and particularly of the excellent food given to the natives who assisted. The figure is reported to have been taken from Ahu Apépé, an inland terrace not far from Rano Raraku, and been dragged down to the ship as she lay in La Pérouse Bay.

15:Routledge E-5 (1914-1915) 1919
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FIG. 107.

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CARVED DOOR-POST, ORONGO.

[facing p. 259]